

Nº 1.

PRELUDE

Allegretto pastorale.

p *cresc.*

fz. *

fz. *

fz. * *fz.* *

fz. *

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. The system concludes with a fermata over the final chord.

Ad. * *Ad.*

Second system of musical notation. The right hand continues with a melodic line, while the left hand has a more active role with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears in the middle of the system. The system ends with a fermata.

* *Ad.* * *Ad.* * *Ad.*

Third system of musical notation. The right hand has a melodic line with some rests. The left hand plays a simple accompaniment. A dynamic marking of *p* (piano) is present. The system ends with a fermata.

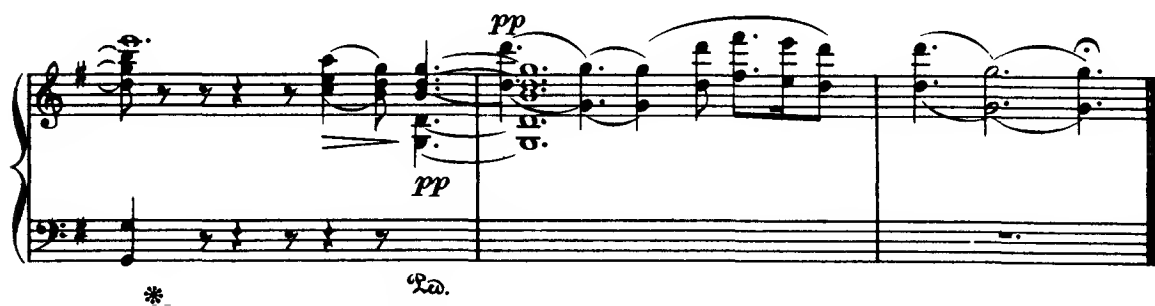
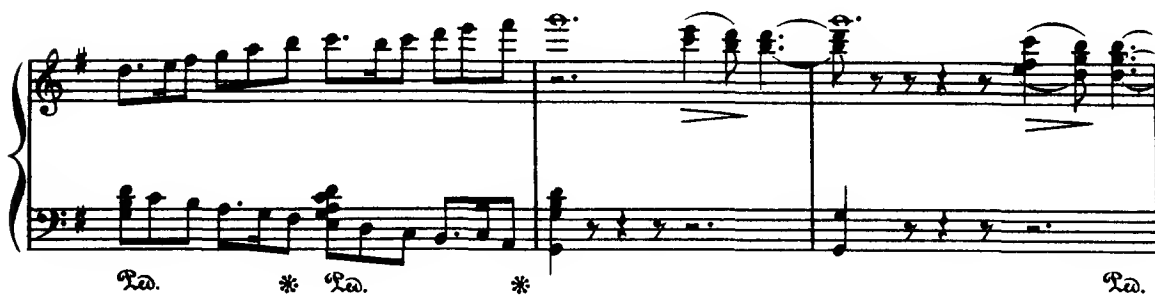
* *Ad.* *

Fourth system of musical notation. The right hand features a melodic line with a *cresc.* (crescendo) marking. The left hand has a simple accompaniment. The system ends with a fermata.

cresc. *Ad.* * *Ad.* *

Fifth system of musical notation. The right hand has a melodic line. The left hand has a simple accompaniment. A dynamic marking of *poco a poco dim.* (poco a poco diminuendo) is present. The system ends with a fermata.

Ad. * *Ad.* *



RECIT. and CHORUS.

Nº 2.

Tenor Solo.

There were shep-herds, at night in that same coun-try, a -
Et pas - to - res e - rant in re - gi - o - ne e -

bid - ing in the fields, and sil - ent - ly keep - ing their watch by night
a - dem vi - gi - lan - tes, Et cus - to - di - en - tes vi - gi - li - as

o - ver the sleeping flocks a - round them. And — lo! an
noe - tis su - per gre - gem su - um. Et — ee - ce

an - gel of the Lord ap - peard, standing there be - side them: And the
an - ge - lus Do - mi - ni ste - tit jux - ta il - los, et cla - ri - tas

glo-ry of the Lord shone round a-bout them, And they were sore a -
De - i cir-cum-ful-sit il - los, Et ti - men - e - runt

TENOR SOLO.

fraid at his com - ing. And un - to them the an - gel said:
ti - mo - re mag - no Et di - xit il - lis an - ge - lus:

Andantino.

SOPRANO SOLO.

Fear not, oh ye shepherds, fear not oh ye shepherds! For, be - hold I
No - li - te ti - me - re, no - li - te ti - me - re: Ec - ce e - nim

a tempo.
pp

bring un - to you good ti - dings of great joy. e - van - ge - li - zo vo - bis gau - di - um mag - num

which shall be to all peo - ple. For un - to you is
 quod e-rit om - ni po - pu-lo: qui - a na - tus est vo -

cresc.

cresc.

born to - day a Sav - iour Christ, the Lord,
 his hodie Chris - tus Do - mi - nus,

f

in the — ci - ty of Da - vid. And
 in ci - vi - ta - te Da - vid. Et

pp

*And **

this shall the sign be: ye — shall find the babe — wrapp'd in
 hoc vo - bis sig - num: lu - ve - ni - e - tis in - fau - tem pan -

swad - dling clothes and ly - ing in a man - ger low.
 in - vo - lu - tum, et po - si - tum in prae - se - pi - o.

BARITONE SOLO.

And sud - den - ly there was with the
 Et su - bi - to fac - ta est cum

an - - gel a great mul - ti - tude of the
 an - ge lo mul - ti - tu - do mi - li - ti - ae cae -

heav'n-ly host prais - ing God, prais - ing God, and say - ing;
 les - tis lau - dan - ti - um De - um, et di - cen - ti - um:

CHORUS.

Allegro.

Soprano. *f*
 Glo - ry be un-to God in the high - est!
 Glo - ri - a in al - tis - si - mis De - o,

Alto. *f*

Tenor. *f*
 Glo - ry be
 Glo - ri - a

Bass. *f*

Piano. *f* Allegro.

Glo - ry be un - to God in the
 Glo - ri - a in al - tis - si - mis

un - to God in the high - est!
 in al - tis - si - mis De - o,

high-est!
De-o.

And on
et in

And on
et in ter-

And on earth— peace,
et in ter-ra pax

And on earth peace;
et in ter-ra pax

earth— peace, peace be on earth, good - will un - to all
ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-

earth peace, good - will to all men, good - will to all—
ra pax ho-mi-ni-bus bo-næ vo-lun-ta-

peace, be on earth, good - will un - to all
ho-mi-ni-bus bo-næ vo-lun-ta-

men. Glo - ry be un - to God in the high - est!
tis. Glo - ri - a in al - tis - si - mis De - o,

men. Glo - ry be un - to God in the
tis. Glo - ri - a in al - tis - si - mis

Glo - ry be un - to God in the high - est!
Glo - ri - a in al - tis - si - mis De - o,

men. Glo - ry be
tis. Glo - ri - a

Praise the Lord! Praise the
Glo - ri - a, Glo - ri -

high - est! Praise God in the high - est,
De - o, in al - tis - si - mis,

Praise the Lord! Praise
Glo - ri - a, Glo -

un - to God in the high - est! un - to God in the
in al - tis - si - mis De - o, in al - tis - si - mis

Lord!

a,

Praise the

Glo - ri -

Lord

a

our

De -

praise God in the highest!

in al - tis - si - mis;

Praise the Lord

Glo - ri - a

our

De -

the Lord!

- ri - a,

Praise the Lord, oh praise ye the

Glo - ri - a in al - tis - si -

high - est!

De - o,

un - to God in the high - est!

in al - tis - si - mis De - o,

Praise

the

Glo - ri -

God!

o,

And

et

on

in

earth - peace,

ter - ra pax,

God!

o,

And

et

on

in

earth - peace,

ter - ra pax

good - will to

ho - mi - ni -

Lord!

mis,

And

et

on

in

earth

ter - ra

Lord.

a,

And on earth

et in ter - ra

— peace, — good - will to all men, — good - will —
 — pax — ho - mi - ni - bus bo - nae vo -

all, all men, to all — men, good - will —
 bus, ho - mi - ni - bus — bo - nae vo -

peaceto all, to all — men, good - will —
 pax ho - mi - ni - bus — bo - nae — vo -

peace, good - will to all men, good - will —
 pax ho - mi - ni - bus bo - nae vo -

— to all — men!
 - lun - ta - tis.

— to all — men!
 - lun - ta, - tis.

— to all — men!
 - lun - ta - tis.

— to all — men!
 - lun - ta - tis.

AIR.

No 3.

Andante espressivo.

Mezzo -
Soprano Solo.

Piano.

The first system of the musical score. The Mezzo-Soprano Solo part is a single line of music with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The tempo is marked 'Andante espressivo.' The piano part begins with a dynamic marking of *p* (piano) and ends with *pp* (pianissimo). The music is in 4/4 time.

The second system of the musical score. The Mezzo-Soprano Solo part has the lyrics: "Patient-ly, Expectans, patient-ly expectans, have I ex - pec -". The piano accompaniment continues with the same key signature and tempo. A *dol.* (dolente) marking is present above the first measure of the piano part. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

The third system of the musical score. The Mezzo-Soprano Solo part has the lyrics: "wait - ed for the Lord, pa - tient-ly, ta - vi Do - mi - num: ex - pectans,". The piano accompaniment continues with the same key signature and tempo. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

The fourth system of the musical score. The Mezzo-Soprano Solo part has the lyrics: "pa - tient - ly, ex - pectans, pa - tient - ly ex - pec - tans". The piano accompaniment continues with the same key signature and tempo. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

have I wait - ed for the
ex - pec - ta - vi Do - mi -

dol. *

Lord, — have I wait - ed, have —
num, — ex - pec - ta - vi, ex -

dol. *

— I wait - ed for — the Lord.
— pec - ta - vi Do - mi - num.

pp

And
Et

pp *dol.*



lo! — he heard my cry, and lo! — he
in - ten - dit mi - hi, et in - ten -



heard my cry, and — lo! he heard, and lo! — he —
dit mi - hi, et — in - ten - dit, — et — in - ten -

Ad. sempre Ad.



heard,
dit, — and — lo! he heard, —
et — in - ten - dit, —



and lo! he heard — my cry.
et in - ten - dit — mi - hi.



AIR and CHORUS.

Nº 4.

Moderato commodo.

Tenor Solo.

In my heart I be - lieve, O Lord, I be - lieve, O Lord,
Do - mi - ne, e - go cre - di - di, e - go cre - di - di

Piano.

that thou in - deed art — Christ, Son — of the liv - ing God.
qui - a tu es — Chris - tus — Fi - li - us De - i vi - vi.

dolce.

In my heart I be - lieve, O Lord, I be - lieve, O Lord,
Do - mi - ne, e - go cre - di - di, e - go cre - di - di,

that thou in - deed — art — Christ, Son — of the — liv - ing
qui - a tu es — Chris - tus — Fi - li - us De - i vi -

dolce.

dolce.

God.

In my heart
Do - mi-ne,vi.
SOPRANI.

He who was to come in - to this world.

qui in hunc mun - dum ve - nis - ti.

ALTI.

*dim.**dim.*

*

I be - lieve O Lord,
e - go cre - di - di,I be - lieve O Lord,
e - go cre - di - dithou art in -
qui - a tu*dim.*

*

dim.

*

deed Christ, — Christ, Christ, Son of the living — God; —
es Chris-tus, Chris-tus, Chris-tus, Fi-li-us De-i vi-vi;Christ,
Christus,Christ, —
Chris - tus!*p**pp*

dolce.

Christ,— of the living God thou— art the Son.
 Chri— stus, Fi— li— us— De— i— vi—

p *vi*,
 He
p *qui*

p

He who
p *qui* *in*

who was to come in— to this world;
 in hunc mun— dum ve— nis— ti,

was to come in— to this world.
 hunc mun— dum ve— nis— ti.

pp *to this world.*
pp *ve— nis— ti.*

BENEDICTUS.

Duo for Soprano and Baritone.

No 5.

Allegretto moderato.

Soprano Solo.

Baritone Solo.

Piano.

Allegretto moderato.

p stacc.

Bless - ed. blessed is he who com-eth, he who com - eth, who cometh
Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve -

in the name — of the Lord he who com-eth in the name of the Lord.
ut in no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do - mi-ni.

Bless - ed,
Be - ne -

blessed is he who com-eth, he who com - eth, who cometh in the name —
dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne

of the Lord, he who com-eth in the — name of the
Do - mi - ni, qui ve - nit in no - mi - ne Do - - mi -

Bless - ed, bless-ed, he who cometh, who com - - -
Re - ne - di - ctus, be - ne - di - ctus, in no - - -

Lord, who com - eth, who com - eth, who com - eth,
ni, qui ve - nit, qui ve - nit ia no - -

- eth in the name — of the Lord.
- mi - ne, in no - mi - ne Do - mi - ni.

he who com - - - eth in the name — of the Lord.
- mi - ne, in no - mi - ne Do - mi - ni.

God, the Lord of Light,
De - us Do - mi - nus,

God, the Lord of Light,
De - us Do - mi - nus, he hath shin'd up -
et il - lu - xit

God, the Lord, hath shin'd up - on
Do - mi - nus il - lu - xit no -

on us,
no - bis God,
Do -

us, hath shin'd up - on us;
- bis, il - lu - xit no - bis;

the Lord, hath shin'd up - on us;
- mi - nus il - lu - xit no - bis;

God, the Lord of Light, God, the Lord of Light, he hath shin'd
De - us Do - mi - nus, De - us Do - mi - nus, et il - lu -

God, the Lord of Light, God, the Lord of Light, he hath
De - us Do - mi - nus, De - us Do - mi - nus, et il -

- onus, hath shin'd up - on us, hath shin'd up - on us.
- xit, et il - lu - xit no - bis, et il - lu - xit no - bis.

shin'd on us, hath shin'd up - on us, he hath shin'd up - on us.
lu - xit, et il - lu - xit no - bis, et il - lu - xit no - bis.

sotto voce.

Thou a - lone my God art: — and all my trust is in thee
De - us me - us es tu, — et con - fi - te - bor — ti - bi.

pp tenuto.

sotto voce.

Thou a - lone my God art: — and all my trust is in thee,
De - us me - us es tu, — et con - fi - te - bor — ti - bi.

Thou a - lone my God art: — and all my trust — is in
De - us me - us es tu, — et con - fi - te - bor ti -

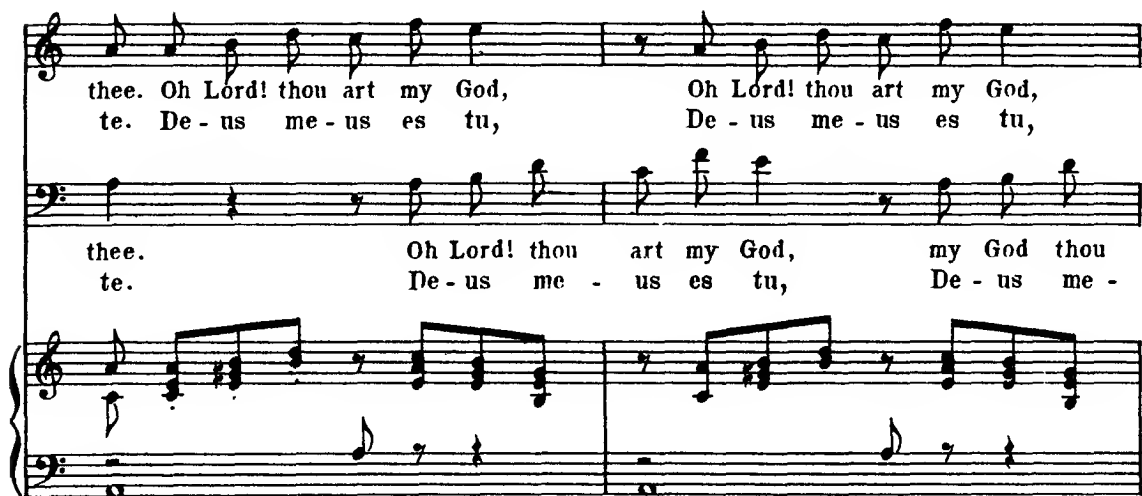
thee. Oh Lord! thou art my God, thou art my
bi. De - us me - us es tu, De - us me -

stacc.




God, I will ex - alt thee, Lord, I will ex - alt
us, et e - xal - ta - bo te, et e - xal - ta - bo

I will ex - alt thee. Lord, I will ex - alt
et e - xal - ta - bo te, et e - xal - ta - bo



thee. Oh Lord! thou art my God, Oh Lord! thou art my God,
te. De - us me - us es tu, De - us me - us es tu,

thee. Oh Lord! thou art my God, my God thou
te. De - us me - us es tu, De - us me -



I will ex - alt thee, I will ex - alt
et e - xal - ta - bo te, et e - xal - ta - bo

art, I will ex - alt thee, I will ex - alt
us, et e - xal - ta - bo te, et e - xal - ta - bo

thee, I will ex - alt thee, and praise thy
 te, et e - - xal - ta - bo - te, et e - - xal -

thee, ex - alt thee, and praise thy
 te, e - xal - ta - bo, e - xal - ta -

name, and praise, and I will praise thy
 ta - - - bo, et e - xal - ta - - bo

name, and I will praise, and I will praise thy
 bo, et e - xal - ta - bo, et e - xal - ta - bo

name.
 te.

name.
 te.

CHORUS.

Nº 6.

Allegro energico.

Soprano.

*ff*Where - fore
Qua - re

Alto.

Tenor.

*ff*Where - fore
Qua - re

Bass.

Allegro energico.

ff

Piano.

*ff**simile.*do the hea - then cla - mor?
fre - mu - e - runt geu - tes?do the hea - then cla - mor?
fre - mu - e - runt geu - tes?

Where - fore do the hea - then cla - - -
 Qua - re fre - mu - e - runt gen - - -

Where - fore do the hea - then cla - - -
 Qua - re fre - mu - e - runt gen - - -

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mor?
tes?

mor?
tes?

Where - fore
Qua - re

Where - fore. do the hea - then
Qua - re fre - mu - e - runt

The second system continues the musical score. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The piano part continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The system concludes with a double bar line and a repeat sign.

Where - fore do the hea - then
qua - re fre-mu-e - runt

Where - fore
qua - re

do the hea - then cla - - mor? where - fore
fre-mu-e - runt gen - - tes? qua - re

cla - - mor? do the hea - then cla - - - mor?
gen - - tes? fre-mu-e - runt gen - - tes?

And. * *And.* *

cla - - mor? where - fore do the hea - then
gen - - tes? qua - re fre - mu-e - runt

do the hea - then cla - - mor? do the hea - then
fre-mu-e - runt gen - - tes? fre - mu-e - runt

do the hea - then cla - - mor? do the hea - then
fre - mu-e - runt gen - - tes? fre - mu-e - runt

Where - fore do the hea - then
qua - re fre - mu-e - runt

cla - mor?
gen - tes?

cla - mor?
gen - tes?

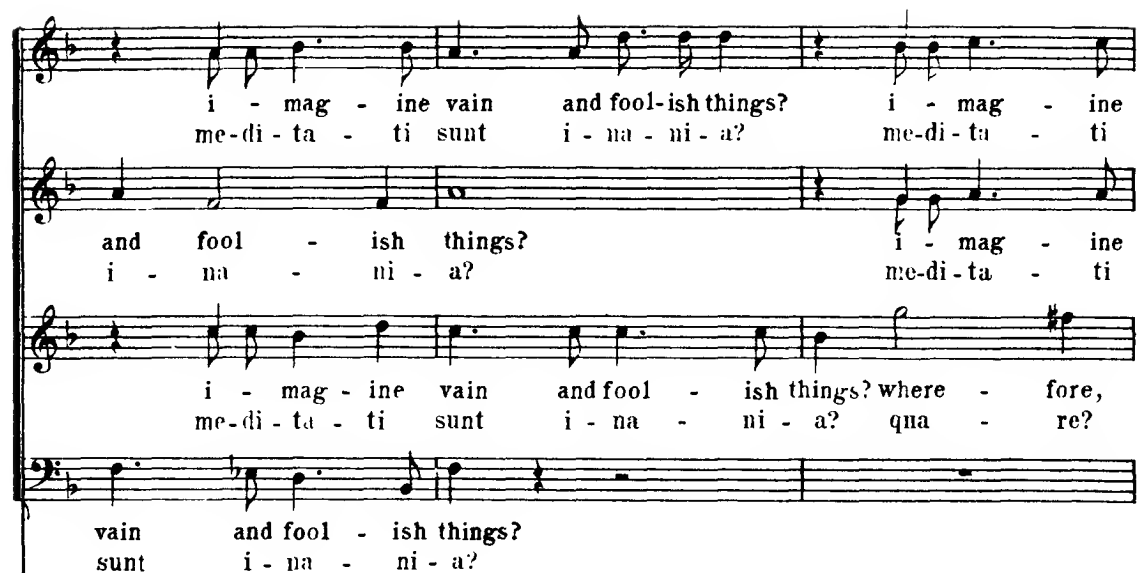
ff

Why do the na - tions
Et po - pu - li

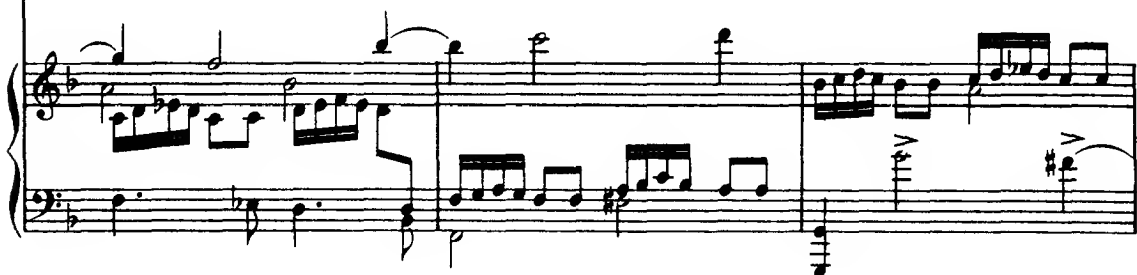
Why do the na - tions i - mag - ine vain
Et po - pu - li me - di - ta - ti sunt

Why do the na - tions i - mag - ine vain and fool - ish things?
Et po - pu - li me - di - ta - ti sunt i - na - ni - a?

Why do the na - tions i - mag - ine
Et po - pu - li me - di - ta - ti



i - mag - ine vain and fool - ish things? i - mag - ine
 me-di - ta - ti sunt i - na - ni - a? me-di - ta - ti
 and fool - ish things? i - mag - ine
 i - na - ni - a? me-di - ta - ti
 i - mag - ine vain and fool - ish things? where - fore,
 me-di - ta - ti sunt i - na - ni - a? qua - re?
 vain and fool - ish things?
 sunt i - na - ni - a?



più ff

vain and fool - ish things? Where - fore do the hea - then
 sunt i - na - ni - a? Qua - re fre - mu - e - runt
 where - fore? Where - fore do the hea - then
 qua - re? Qua - re fre - mu - e - runt

più ff

più ff

più ff



cla - mor? Why do the nations i
gen - tes? et po-pu-li me-di-

cla - mor? Why do the nations i
gen - tes? et po-pu-li me-di-

p

mag-ine vain and fool-ish things? Where-fore?
ta-ti sunt in-a-ni-a? qua-re?

mag-ine vain and fool-ish things? Where-fore?
ta-ti sunt in-a-ni-a? qua-re?

Più lento.

*pp*Where - fore?
qua - re?*pp**pp*Where - fore?
qua - re?*pp*

Più lento.

*sempre pp una corda.**p tre corde.*Glo - ry, glo - ry, un - to the
Glo - ri - a Pa - tri, glo - ri - aGlo - ry, glo - ry, un - to the
Glo - ri - a Pa - tri, glo - ri - a

Fa - ther, and un - to the Son, and Ho - ly Spir - it! As it was in
Fi - li - o, glo - ri - a Spi - ri - tu - i San - cto; si - cut e - rat

Fa - ther, and un - to the Son, and Ho - ly Spir - it! As it was in
Fi - li - o, glo - ri - a Spi - ri - tu - i San - cto; si - cut e - rat

the be - gin - ning, is now and ev - er shall be, and ev - - er
in prin - ci - pi - o, et nunc, et nunc, et nunc, et sem - per,

is and ev - er shall be,
et nunc, et nunc, et sem -

the be - gin - ning, is and ev - er shall be,
in prin - ci - pi - o, et nunc, et nunc, et sem -

shall be, — world — with-out end, without end. — A - men.
 et in — sæ - cu - la sæ - cu - lo - rum. A - men.

dim.

is now and ev - er shall be, world without end. — A - men.
 per, et in sæ - cu - la — sæ - cu - lo - rum. A - men.

is now and ev - er shall be, world without end. A - men.
 per, et in sæ - cu - la — sæ - cu - lo - rum.

dim.

A - men. —
 A - men. —

A - men. —
 A - men. —

pp

dim. * *dim.* * *dim.*

TRIO.

English version by
N.H. Dole
No 7.

Soprano, Tenor and Baritone.

C. Saint-Saëns

Andante con moto.

Piano.

1 *una corda.*

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes, while the left hand has a steady eighth-note accompaniment. The tempo is marked 'Andante con moto'.

And.

* *And.*

* *And.*

*

TENOR.

p

My _____ soul doth mag - ni - fy, doth mag - ni -
Te - - - - - cum prin - ci - pi - um, te - cum prin -

And.

* *And.*

* *And.*

* *And.*

*

cresc.

fy the Lord: my spir - it hath re - joic'd in
ci - pi - um in di - e vir - tu - tu tu

And.

* *And.*

* *And.*

* *And.*

* *And.*

*

SOPRANO.

p
My ——— soul doth mag - ni-fy, doth mag - ni -
Te - - - - cum prin - ci - pi-um, te-cum prin -

God.

a3

ℳ.

* ℳ.

* ℳ.

* ℳ.

* ℳ.

*

fy the Lord; my spir - it hath re - joiced, in
ci - pi-um in di - e vir - tu - tis tu -

ℳ.

* ℳ.

* ℳ.

* ℳ.

* ℳ.

* ℳ.

*

God.

oe .

BAR.

My ——— soul doth mag - ni-fy, doth mag - ni -
Te - - - - cum prin - ci - pi-um, te-cum prin -

ℳ.

* ℳ.

* ℳ.

* ℳ.

*

cresc.

fy the Lord; my spir - it hath re - joic'd in
ci - pi - um in di - e vir - tu - tis tu -

Ad.

* *Ad.*

* *Ad.*

* *Ad.*

* *Ad.*

* *Ad.*

* *Ad.*

*

My soul doth mag - ni - fy,
Te - cum prin - ci - pi - um,

p My soul doth
Te - cum prin -

God.
æ .

Ad.

* *Ad.*

* *Ad.*

* *Ad.*

*

doth
te -

mag - ni - fy,
ci - pi - um,

p My , soul doth mag - ni - fy, doth
Te - cum prin - ci - pi - um, te -

Ad.

* *Ad.*

* *Ad.*

* *Ad.*

*

dim.

mag - - ni - - fy the Lord;
cum prin - - ci - pi - um,

doth mag - ni - fy the Lord; For mine
te - cum prin - ci - pi - um, in

dim.

mag - - ni - fy the Lord;
cum prin - ci - pi - um,

*Ad.** *Ad.** *Ad.** *Ad.*

*

p sotto voce.

For mine eyes have seen Thy glo - - ry,
in splen - do - ri - bus Sanc - to - - rum,

p sotto voce.

eyes, they have seen Thy glo - - ry,
splen - do - ri - bus Sanc - to - - rum,

p sotto voce.

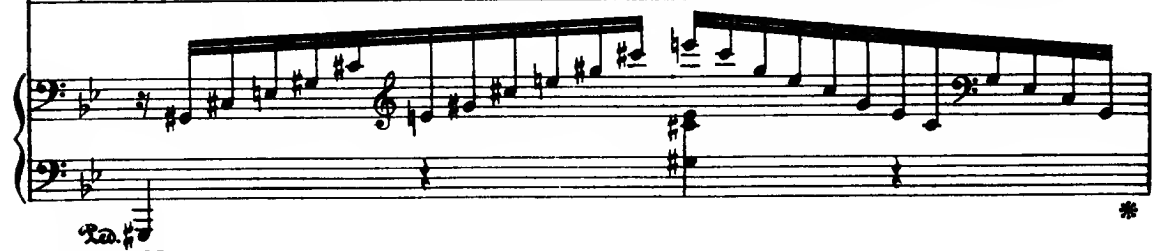
For mine eyes have seen Thy glo - - ry,
in splen - do - ri - bus Sanc - to - - rum,

*Ad.** *Ad.** *Ad.*

*

for mine eyes have seen Thy
in splen - do - ri - bus Sanc -

for mine eyes have seen Thy
in splen - do - ri - bus Sanc -

*Ad.*

*

glo - - - ry,
to - - - rum,

glo - - - ry,
to - - - rum,

* *Ad.* *

pp for mine
pp in splen -
pp for mine
pp in splen -

pp

*

eyes have seen Thy
do - ri - bus Sanc -

eyes have seen Thy
do - ri - bus Sanc -

pp

8

* *Ad.* *

glo - ry, for mine eyes have seen Thy glo - ry.
to - rum, in splen-do - ri - bus Sanc - to - rum.

f *dim.*

Ad. * *Ad.* *

TENOR.

dolce.

My soul doth mag - ni - fy, doth mag - ni -
Te - - - - - cum prin - ci - pi - um, te - cum prin -

dolce e tranquillo.

fy the Lord: my spir - it hath re - joiced in
ci - pi - um in di - e vir - tu - tis tu -

Ad. * *Ad.* * *Ad.* * *Ad.* *

dolce.

My soul doth mag - ni - fy, doth mag - ni -
 Te - - - - - cum prin - ci - pi - um, te - cum prin -

dolce.

God. My soul doth mag - ni - fy, doth mag - ni -
 æ Te - - - - - cum prin - ci - pi - um, te - cum prin -

Pw. * *Pw.* * *Pw.* *

fy the Lord: my spir - it hath re - joic'd in
ei - pi-um in di - e vir - tu - tis tu -

fy the Lord: my spir - it hath re - joic'd in
ei - pi-um in di - e vir - tu - tis tu -

* *Ad.* * *Ad.* * *Ad.* * *Ad.* *

The image shows a page from a musical score for 'The Lord's Prayer'. It includes vocal parts for Soprano and Alto, and piano accompaniment. The lyrics are: 'For mine eyes have seen Thy In splen - do - ri - bus Sanc -'. The piano part features a repeating eighth-note pattern in the right hand and a more complex bass line in the left hand, with some chords marked with an asterisk.

God.
æ

God.
æ

For mine eyes have seen Thy
In splen - do - ri - bus Sanc -

Tw. * Tw. * Tw. * Tw. *

For mine eyes have seen
 in splen - do ri - bus

For in mine eyes do have seen Thy Sanc -

glo - ry, rum, For in mine eyes do have seen Thy Sanc -

Thy glo
 Sanc - to

glo -
 to -

glo -
 to -

ry,
 rum, Thy
 Sanc -

ry,
 rum,

p

glo - to - - - - -

Thy Sane - - - - - glo to - - - - -

p

Ad. * *Ad.* *

ry. rum.

ry. rum, For in mine eyes have seen Thy Sane -

ry. rum.

Ad. * *Ad.* * *Ad.* *

cresc.

For in mine eyes have seen Thy Sane -

cresc.

glo - ry, For in mine eyes have seen Thy Sane -

cresc.

For in mine eyes have seen

in splen - do - - ri - bus

cresc.

Ad. * *Ad.* * *Ad.* *

glo - - ry, for mine
to - - rum, in splen -

glo - - - - ry. mine
to - - - - rum, splen -

— Thy glo - - - -
— Sanc - to - - - -

Ad. * *Ad.* * *Ad.* * *Ad.* *

eyes - have seen Thy glo - - -
do - ri - bus Sanc - to - - -

eyes have seen Thy glo - - -
do - ri - bus Sanc - to - - -

ry, for mine eyes - - - have
rum, in splen - do - - ri -

dim. *p* *dim.* *p* *dim.* *p*

Ad. * *Ad.* * *Ad.* * *Ad.* *

- - - - ry; for mine eyes have
 - - - - rum, in splen - do - ri -

- - - - ry; for mine eyes have
 - - - - rum, in splen - do - ri -

seen Thy glo - ry; for mine eyes have
 bus Sanc - to - rum, in splen - do - ri -

pp

Ad. * *Ad.* *

pp
 seen Thy glo - ry.
 bus Sanc - to - rum.

pp
 seen Thy glo - ry.
 bus Sanc - to - rum.

pp
 seen Thy glo - ry.
 bus Sanc - to - rum.

L.H.

Ad. * *Ad.* *

QUARTET.

Soprano, Mezzo-Soprano, Alto and Baritone.

No 8.

Andantino.

Alto Solo.

Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia.

Al-le-lu - ia, Al-le - lu - ia, Al-le-lu - ia.

Piano.

Ye heav'ns sing prais-es, Be joy-ful on earth.
 Lau-da - te, cœ-li, et e-xul-ta, terra,

For the Lord hath pour'd his con-so-la - tion up-on his
 qui-a con-so-la - tus est Domi-nus — po-pu-lum su-

peo-ple, and He — to His — af - flict -
 um; et pau - pe - rum — su - o -

ed, and He to His af - flict - ed will be mer-ci-
rum, et pau - pe - rum su - o - rum mi - se - re - bi -

SOP. SOLO.

dol.

MEZZO-SOP. SOLO.

Al - le - lu - ia, Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia.

Ye heav'ns, sing
Lau - da - te,

dol.
Al - le - lu - ia, Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia.

Ye heav'ns, sing
Lau - da - te,

ful.

dol. BASS SOLO.

Al - le - lu - ia,
Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia,

Ye heav'ns, sing
Lau - da - te,

prais-es,
coe - li,

ye heav - ens, sing prais-es,
et ex - ul - ta, ter - ra,

Ye heav'ns, sing prais-es,
Lau - da - te, coe - li,

ye heav-ens, sing
et ex - ul - ta,

prais-es,
coe - li,

ye heav - ens sing prais-es,
et ex - ul - ta, ter - ra,

For the Lord hath com - fort - ed, — hath
qui - a con - so - la - tus est Do-mi -

For the Lord — hath com - fort - ed, the Lord hath
qui - a con - so - la - - - tus est Do-mi -

prais - es,
ter - ra,

For the Lord hath com - fort - ed, for the Lord —
qui - a con - so - la - tus est Do-mi - nus —

com - fort - ed — his peo - ple, and — He — to
nus po - pu - lum — su - um; et — pau - pe -

com - fort - ed — his peo - ple,
nus po - pu - lum — su - um;

He hath com - fort - ed his peo - ple,
po - pu - lum — su - um;

hath com - fort - ed — his peo - ple, and —
— po - pu - lum — su - um; et —

all to all that are af - flict - ed, to
rum, et pau - pe - rum su - o - rum, et

and He to all to all that
et pau - pe - rum, et pau - pe -

and He to all, to all that
et pau - pe - rum, et pau - pe -

He to all to all, that are af
pau - pe - rum, et pau - pe - rum su -

all that are af - flict - ed will be merci - ful.
pau - pe - rum su - o - rum: mi - se - re - bi - tur.

are af - flict - ed will be merci - ful.
rum su - o - rum mi - se - re - bi - tur.

are af - flict - ed will be merci - ful.
rum su - o - rum mi - se - re - bi - tur.

flect - ed will be mer - ci - ful.
o - rum mi - se - re - bi - tur.

Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia
 Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu -

p *p*

pp *pp*

* *

pp

ia, Al - le - lu - ia, Al - le - lu -
 ia, Al - le - lu - ia, Al - le - lu -

pp

ia, Al - le - lu - ia, Al - le - lu -
 ia, Al - le - lu - ia, Al - le - lu -

For the Lord hath poured his con - so - la - tion up - on his
 Qui - a con - so - la - tus est Do - mi - nus po - pu - lum su -

pp

ia, Al - le - lu -
 ia, Al - le - lu -

pp

ia.
ia.

ia.
ia.

poco a poco rall. e dim.

peo - ple, and He — to His af - flict -
um, — et pau - pe - rum — su - o -

ia.
ia.

poco a poco rall. e dim.

Adagio.

ed, and
rum, et

He to His — af - flict - ed
pau - pe - rum — su - o - rum

will be merci - ful.
mi - se - re - bi - tur.

Adagio.

Nº 9.

QUINTET and CHORUS.

Allegretto pastorale.

Piano.

First system of piano accompaniment, measures 1-3. The music is in G major (one sharp) and 12/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with dotted rhythms. The first measure is marked with a piano (*p*) dynamic, and the third measure is marked with a crescendo (*cresc.*) dynamic.

Second system of piano accompaniment, measures 4-6. The right hand continues the melodic line with various ornaments and grace notes. The left hand maintains a steady bass line. Measure 6 ends with a fermata and a repeat sign.

Third system of piano accompaniment, measures 7-9. The right hand features a more complex melodic line with many ornaments and grace notes. The left hand continues the bass line. Measures 7, 8, and 9 each end with a fermata and a repeat sign.

Fourth system of piano accompaniment, measures 10-12. The right hand continues the melodic line with ornaments. The left hand features a more active bass line with eighth notes. Measures 10, 11, and 12 each end with a fermata and a repeat sign.

Fifth system of piano accompaniment, measures 13-15. The right hand features a melodic line with ornaments. The left hand continues the bass line. Measures 13, 14, and 15 each end with a fermata and a repeat sign.

f *dim.*

xw * xw *

TENOR SOLO.

f

A - rise now. Daughter of
Con - sur - ge, Fi - li - a

p

SOP. SOLO.

f

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

MEZZO-SOP. SOLO.

f

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

ALTO SOLO.

f

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

f

Zi - on! Si - on.

BAR. SOLO.

f

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

f

A - rise now, Daughter of Zi - on!
Con - sur - ge, Fi - li - a Si - on.

rise now, Daught-er of Zi - on.
sur - ge, Fi - li - a Si - on.

A - -
Con - -

A - -
Con - -

rise now, Daughter of Zi - on!
sur - ge, Fi - li - a Si - on.

rise now, Daughter of Zi - on!
sur - ge, Fi - li - a Si - on.

SOPRANO.

Chorus. Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -

ALTO.

TENOR.

BASS. Al - le - lu - ia, Al - le -
Al - le - lu - ia, Al - le -

mf

lu - ia, Al - le - lu - ia. —
lu - ia, Al - le - lu - ia. —

mf

lu - ia, Al - le - lu - ia. —
lu - ia, Al - le - lu - ia. —

mf

f

p

SOP. SOLO. *dolce.*

MEZZO-SOP. SOLO. *dolce.*

ALTO SOLO. *dolce.*

TENOR SOLO. *dolce.*

BAR. SOLO. *dolce.*

Praise God, praise God — in the night! — Praise God, praise
Lau - da in noc - te, — Lau - da in

Praise God, praise
Lau - da in

Praise God, praise
Lau - da in

p

God in the night, praise Him in the first
nocte - te, prin - ci - pi -

God in the night, praise Him in the first
nocte - te, prin - ci - pi -

God in the night, praise Him in the first
nocte - te, prin - ci - pi -

God in the night, praise Him in the first
nocte - te, prin - ci - pi -

God in the night, praise Him in the first
nocte - te, prin - ci - pi -

watch - es of the night - o Vi - gi - li - a - *dim.*

watch - es of the night - o Vi - gi - li - a - *dim.*

watch - es of the night - o Vi - gi - li - a - *dim.*

watch - es of the night - o Vi - gi - li - a - *dim.*

watch - es of the night - o Vi - gi - li - a - *dim.*

time. _____
rum. _____

time. _____
rum. _____

time. _____
rum. _____

time. _____
rum. _____

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The melody is then repeated three times, each time starting on a higher pitch: G3, A3, B3, C4; G4, A4, B4, C5; and G5, A5, B5, C6.

SOPRANO TUTTI. *f*

Al-le - lu - ia, Al-le - lu - ia, Al-le - lu - -

ALTO TUTTI.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

TENOR TUTTI.

Al-le - lu - ia, Al-le - lu - ia, Al-le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

BASS TUTTI.

Measures 1-4 of "The Swan" by Camille Saint-Saëns. The music is in G major and 3/4 time. The right hand (treble clef) begins with a melodic phrase in measure 1, featuring a grace note and a fermata. The left hand (bass clef) provides a bass line with a fermata. Dynamics include *f* (forte) and *dim.* (diminuendo).

This musical score is for a piano and voice piece, page 60. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 4/4 time. The vocal line is also in G major and 4/4 time. The score is divided into two systems. The first system consists of five staves: two for the vocal line (treble clef) and three for the piano accompaniment (treble and bass clefs). The second system consists of four staves: two for the vocal line and two for the piano accompaniment. The piano part includes a variety of textures, including chords, arpeggios, and a dense, rapid sixteenth-note passage in the right hand of the final measure. The vocal line includes lyrics and breath marks. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The score ends with a double bar line and a fermata on the final note of the piano part.

p

A —
A —

p

A —
A —

ia. —
ia. —

ia. —
ia. —

f

p

pp

*

A musical score for the song 'The Rose Tree'. The score is written for a vocal part and a piano accompaniment. The vocal part consists of five staves, each with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano, with a treble and bass clef and a key signature of one sharp. The music is in 4/4 time. The vocal melody is simple and catchy, with a mix of quarter, eighth, and dotted notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler pattern in the left hand. The score is divided into three measures, each lasting 4 beats. The first measure contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second measure contains the second line of the vocal melody and the third and fourth staves of the piano accompaniment. The third measure contains the third line of the vocal melody and the fifth staff of the piano accompaniment. The score is written in a clear, legible style, with a focus on the melody and the piano accompaniment.

[illegible]

Al - le - lu - ia,
 Al - le - lu - ia,
 lu - - - ia, Al - le - lu - ia,
 lu - - - ia, Al - le - lu - ia,
 Al - le - lu - ia,
 Al - le - lu - ia,
 lu - - - ia, Al - le - lu - ia,
 lu - - - ia, Al - le - lu - ia,
 Al - le - lu - - - ia, Al - le - lu - ia,
 Al - le - lu - - - ia, Al - le - lu - ia,

pp

Al-le-lu - ia. A
 Al-le-lu - ia. A
 Al-le-lu - ia. A
 Al-le-lu - ia. A
 Al-le-lu - ia, Al - - -
 Al-le-lu - ia, Al - - -

p

[illegible]

Musical score for "Alleluia" by Franz Schubert. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The lyrics are "Alleluia, Alleluia, Alleluia, Alleluia". The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

lu - ia.
lu - ia.

lu - ia.
lu - ia.

Al - le - lu - ia.
lu - ia.
lu - ia.

SOPRANO.

ALTO.

TENOR.

BASS.

That Zi-on's true glo-ry
E-gre-di-a-tur ut

p

ad. ** ad.*

might be man - i - fest - ed, that her Saviour might rise and
splen- dor jus - tus Si - on, et Sal-va - tor e - jus ut

cresc.

** ad.* ** ad.* ***

Al-le-lu-ia.
Al-le-lu-ia.
shine be-fore the na-tions. Al-le-lu-ia.
lam-pas ac-cen-da-tur. Al-le-lu-ia.
lu-ia.
lu-ia.

pp
p
dim.
p una corda.
7 dim.
pp

Alto.
** Cdo.*

CHORUS.

Maestoso.

Soprano.

Praise ye the Lord of hosts, Sing his sal - va - tion,
Tol - li - te ho - sti - as, et a - do - ra - te

Alto.

Tenor.

Praise ye the Lord of hosts, Sing his sal - va - tion,
Tol - li - te ho - sti - as, et a - do - ra - te

Bass.

Maestoso.

Piano.

bless His name, show forth his praise in His ho - ly house! Re - joice, ye
Do - mi - num in a - tri - o san - cto e - jus. Læ - ten - tur

bless His name, show forth his praise in His ho - ly house! Re - joice, ye
Do - mi - num in a - tri - o san - cto e - jus. Læ - ten - tur



heav'ns, and be joy-ful, on earth, re-joice in the face of the
coe-li, et e-xul-tet ter-ra, a fa-ei-e Do-mi-

heav'ns, and be joy-ful, on earth, for He com-
coe-li, et e-xul-tet ter-ra, quo-ni-am ve-



Lord, for He com-eth, Al-le-lu-ia. 1. 2.
ni, quo-ni-am ve-nit. Al-le-lu-ia ia. ia.

eth. Al-le-lu-ia, Al-le-lu-ia. ia. Al-le-lu-
nit. Al-le-lu-ia, Al-le-lu-ia. ia. Al-le-lu-

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, _____ Al - le - lu -
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, _____ Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

ia, _____ Al - le - lu - ia,
 ia, _____ Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia, _____ Al - le - lu - ia, Al - le - lu - ia.
 ia, Al - le - lu - ia, _____ Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia,
 ia, Al - le - lu - ia,

Re - joice, ye an - gels re - joice all ye na - tions,
 Loe - ten - tur ooe - li, et e - xul - tet ter - ra,

Re - joice, ye an - gels re - joice all ye na - tions,
 Loe - ten - tur coe - li, et e - xul - tet ter - ra,

now in the face of the Lord, for He com - eth. Al - le - lu - ia.
 a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia.

for He com - eth. Al - le - lu - ia, Al - le - lu - ia.
 quo - ni - am ve - nit. Al - le - lu - ia, Al - le - lu - ia.